



UNIVERSITY SENATORS . . . Drs. Bruce Baker, Stan Trickett and Eugene Freund, all vocally denounced counsel denial ruling.

## University Senate Calls Denial of Counsel 'Denial of Due Process'

After lengthy discussion in committee of the whole, the university senate resolved Wednesday to express its displeasure with a university decision to not allow legal counsel to be present during discussions between George Johnson, recently appointed investigator of the black studies situation, and individuals involved in the situation.

The investigation started Wednesday with one-to-one interviews. Johnson has said he will hear "anyone who wishes to comment on the matters I have under investigation. However, I will hear only one person at a time, and attorneys or counsel are not to be involved."

Dr. H. Carl Camp, president of the university senate, told the body he received a request

from five members of the university for the senate to decide if the disallowance of counsel is a violation of due process; the senate thought it was.

During the meeting it was revealed that Dean of Academic Affairs William Gaines, charged by Milton White, acting black studies chairman, for paternalism and insensitivity as well as racism, had sought legal counsel from the university but was denied.

**Legal Counsel Excluded**  
Camp said that Gaines had procured legal counsel on his own, but was told his attorney could not be present during an interview with Dr. Johnson.

Gaines then appealed the decision to N.U. President D.B. Varner who affirmed Johnson's decision.

Discussion in the senate centered around the nature of the investigation. Camp said he understood the investigation to be a "fact-finding mission as opposed to a judicial hearing," but noted that investigations of such nature at the federal level "still respect due process." Camp said he thought elements concerned should be allowed legal counsel.

CCS Dean William Utley expressed concern over the "almost continuous reference to the Dean of Academic Affairs, when all along the dean of arts and sciences, the dean of academic affairs, and the chancellor had been included" in charges.

**Interesting Inconsistency**  
Utley referred to a "some-  
(Continued on page 2.)

## Student Court Hears Zadina-Lohmeier Election Petition

Feature Editor  
By STAN CARTER

For the second time in two weeks the Student Court convened to judge protests over the student body presidential elections. The election has already been postponed until after spring vacation, and one of Tuesday's petitioners wanted it started all over again.

The court met Tuesday, mainly to hear the Zadina-Lohmeier petition (see Wednesday's *Gateway*) against the election commission for the commission's decision to allow presidential and vice-presidential candidates, without running mates, to be on the ballot.

After Student Body Vice President Mary Jane Lohmeier read the petition—which said single names shouldn't be on the ballot and stressed the responsibility of the candidate to know the eligibility and serious intent of his running mate—Election Commissioner Carol Schrader replied.

The Wednesday before last, the court ruled Diana Jones' running mate, Sylvia Cardenas Hogue, ineligible. At that time it said Ms. Jones was eligible

to run.

### Stark Speaks

Ms. Schrader said Ms. Jones asked Justice Stark if her name would remain on the ballot. "Justice Stark replied that she indeed would. Ms. Jones asked if she should be allowed to seek another running mate. The Justice then replied that she would be obliged to take that issue up with the Election Commission."

Ms. Schrader went on to say "The Commission contends . . . (that) Justice Stark giving an on-the-spot interpretation of the majority decision . . . enabled the Commission to follow this interpretation whether or not it (would) later be construed as right or wrong."

"We feel it is important that the decision . . . will be made prior to the balloting so this election or any other similar election will not be declared invalid on the group of non-total ticket entries on the ballot."

"The Plaintiffs have built a logical case . . . we are happy that this decision will be made today because it will set precedent for a question which will

inevitably be asked."

But Diana Jones had a petition of her own to present—as a friend of the court. It was filed against Student Government and the ever-petitioned Election Commission.

"In light of the situation and the circumstances surrounding the 1972 Presidential-Vice Presidential election, it becomes necessary for us to file this petition . . .

### All Over Again

"We express our concern over the entire election procedures and request that the procedures be started again immediately following spring break. Since the election has already been postponed by the ruling of the Court, this would seem to constitute no great harm to any of the current candidates."

"Those students concerned with equality and true representation will welcome this action. Consequently, there should be no reason why anyone should be opposed to this motion."

Though the court accepted the Zadina-Lohmeier petition

## Candidate Interviewed by Board for Chancellorship

The search for a chancellor at UNO has advanced beyond the recommending state and a candidate from a list of eight has been interviewed by the N.U. Board of Regents, a university source indicates, and the candidate was found "acceptable" by the board.

That candidate is Dr. Ronald W. Roskens, currently executive vice-president at Kent State University in Kent, Ohio. Roskens was reportedly interviewed by the board over the weekend, and later was "driven through the (UNO) campus."

Roskens told the *Gateway* about visiting the campus, and said he "had conversation" with N.U. President D. B. Varner concerning the top position on the UNO campus. Roskens refused comment on whether he had received an offer from the university for the UNO chancellorship indicating "it would be completely inappropriate for me to comment at this time."

### 'Only President Knows'

University President Varner was unavailable for comment, and systems vice-president Dr. Howard Neville said "if there has been any offer made, only the president would know."

When asked if the board of regents had met with Roskens Sunday in conjunction with their meeting, Neville said the regents meeting was solely for the purpose of selecting an architect for work to be done on the UN-L fieldhouse. Neville said to his knowledge the board has not met with Roskens.

University sources indicate formal offers for a UNO Chancellor have not yet been made, but that an offer should be made by the end of the month or the first of April.

### Blackwell Not Considered

The search for a permanent UNO chancellor has been underway since early last semester with a list of nominees to come from a committee composed of UNO students, administrators, and faculty, as well as representatives from the systems office, UN-L, the UNMC and the Omaha community.

The committee had submitted two lists to president Varner, the first of which was found unacceptable, and more recently a second which has been in Varner's hands for two weeks. Earlier this week Varner disclosed that none of the nominees was a Nebraskan.

This excludes current interim chancellor John V. Blackwell who has recently been ill with a bladder infection, and who is still undergoing testing. In the period of Blackwell's absence, student and faculty petitions have been circulating on the UNO campus in support of Blackwell's leadership of the institution.

## Roskens Iowa University Grad

Dr. Ronald W. Roskens, reportedly interviewed by the N.U. Board of Regents for the chancellorship at UNO, is 39 years old and a graduate of the University of Iowa. He received his Ph.D. at Iowa in educational psychology in 1958.

Currently an executive vice-president at Kent State University in Ohio, Dr. Roskens lists his professional interest as university administration.

Roskens received his B.A. and M.A. at the University of Northern Iowa, and in 1953 taught for a year at Minburn High School in Iowa. He later served as assistant counselor to men at the University of Iowa.

Roskens began his career at Kent State in 1959 as an assistant professor. He gained professorial status in 1966, and currently holds that status while serving as vice-president.

Currently, he is a member of the board of directors of the United Church Brotherhood Homeland Ministries, and serves in a like position with Huston-Tillotson College.

He is also a member of the American Psychology Association and the American Educational Research Association.

Professor Roskens is married and has four children.

as not being against any individual, Ms. Jones contended that "the wording of said petition seemed to be directed toward a particular candidate instead of the other involved parties finding themselves in the same circumstance."

The Zadina-Lohmeier petition mentioned only Ms. Jones by name in a summation of the election commission's ruling.

Ms. Jones further argued that the election procedures were "poorly organized in light of the fact that on March 9, no Election Commissioner (nor Commission) had been appointed by the Student Senate. At a late hour in the meeting, a Commissioner was appointed and verbally assured the Student Government of the formation of a Commission."

The petition continued: "In connection with the formulation of the Election Commission, a former campaign manager for one of the present Presidential candidates was appointed to said Commission. This in itself would seem to indicate conflict of interest and or partisanship."

Ms. Jones also said the commission seats were not adequately advertised.

### Made No Difference

Ms. Schrader responded to Ms. Jones' criticisms saying that the commission member, Daryl Bentson, was not appointed but merely helped the commission. However, she admitted that he had cast a vote in the decision to allow singles on the ballot, though it "made no difference" because the commission had a quorum of voting members.

President Zadina said the petition was not personal and the commission seats had been adequately advertised during Senate meetings.

Ms. Jones also complained that no grace period was given for candidates to find replacements for vacancies on their tickets.

She also revealed that the much-argued election commission rules were never formally accepted by the student government, but were merely filed. She continued to argue that the petition was personal.

(Continued on page 2.)

## U. Senate Objects to 'No Counsel'

(Continued from Page 1) what similar case on the Lincoln campus" where charges were brought forward against university administrators as an "interesting inconsistency." He said legal counsel was afforded the administrators in that case by the university.

Dr. Eugene Freund, president of the UNOAF, was strongly critical of the situation. "I think this body has abdicated its responsibility regarding this situation." He said he had talked to both Gaines and White and found them to be "anxiety-ridden" over the denial of presence of legal counsel.

Freund said both feel it deprives due process, and charged the N.U. systems office with "constant cronyism." Freund continued, "I'm sure Mr. Johnson and Mr. Varner knew each other in Michigan, and I'm not so sure we have an objective investigator. I think this body should have picked the fact-finder."

Dr. Orville Menard, political science, said that after the investigation, a decision on the status of White and Gaines will be made, and he thought "these two men are getting screwed." Menard later added that the situation had developed "in a byzantine atmosphere."

In a unanimous vote, the senate approved a resolution sponsored by Dr. Bruce Baker, chairman of the English department, which denounced the deprivation of counsel presence during the fact-finding interviews as a denial of due process.

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# Blackwell Earns Alumni Award

Dr. John V. Blackwell, interim chancellor of the University of Nebraska at Omaha, is one of five persons named to receive an Alumni Merit Award from Millikan University in Decatur, Ill., this spring.

Chancellor Blackwell also has been honored by being invited to be the featured speaker at the Millikan University alumni dinner May 20, when the awards will be presented. The Millikan class of 1947, of which Chancellor Blackwell is a member, will observe its 25th anniversary the same day.

The trustees of Millikan University act on recommendations of the Alumni Board in selecting recipients of Alumni Merit Awards. These awards "give recognition to alumni who have made notable achievement in their chosen fields."

The alumni dinner at Millikan will be the second recent event at which Dr. Blackwell has been honored. Earlier this

year, the UNO chancellor was among 33 persons, all "all-time athletic greats" of the Kankakee, Ill., High School, to be inducted into the Kankakee Hall of Fame. Dr. Blackwell lettered in three sports—football, basketball and track—as a high school student from 1934-38. He was considered an outstanding

pole-vaulter for his era.

Dr. Blackwell received the bachelor of arts degree from Millikan University in 1947. He holds master of arts, master of fine arts and doctor of philosophy degrees from the State University of Iowa, Iowa City.

He joined the University faculty in 1958 as associate profes-

sor of art and chairman of the Art Department. He was dean of the College of Arts and Sciences before he was named interim chancellor last August.

## Court Hears Second Petition

(Continued from Page 1)

After the court adjourned for 48 hours of deliberation, Ms. Jones elaborated on her feelings for the Gateway. "I think that they're trying to get me off the ballot because I may be a threat. Other people have said this to me. The power has been an elitist-type power. My platform is a platform for the students, not just of particular students."

She said "they" were the "elitest-type leadership in the past" and the future elitists who want to gain power.

Rule Rewrite?

She also argued that "the rules and the constitution are very ambiguous (and should be) rewritten so they're equitable."

The court was scheduled to announce its decision yesterday at 12:30. "Regardless of what happens," said Ms. Jones, "I'm going to take it upon myself to re-write the rules. Anyone who's been involved in this can see what's happening. It's really happening."

If her name is removed from the ballot, she plans "an intensive write-in . . . running with Sandy Baxter."

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# Around Campus... With Stan Carter

## Fade to Blank

Speaking of communication (see the AC announcement termed NUTS!) talk about things that concern you and your neighbors. Reach people in other parts of the city (Omaha). Give you and your neighbors a voice in local government. Revitalize democratic dialogue.

It's Media In The Community—some ideas on the use of media in your community, March 24 (today) from 8 to 10 p.m. in the Eppley Conference Center. Sponsored by the Communication Workshop of UNO. Keep on dollying!

## Slips Vanish

Deadline . . . no time . . . runout . . . through . . . finis . . . big 30. That spotlight could be on you or your friends. But not after today. Time, those drops of sand (not to be confused with Grains of Sand) are slipping, vanishing. So, if you want to nominate someone for a Student Spotlight Award for the Breakaway magazine, they're due today by 5 p.m.!

If you don't know what an SSA is, it's too late now!

## Spring-Loaded

Spring vacation will probably find most students in the library catching up on their reading. The hours are: Tomorrow: regular hours. Sunday: closed. Monday-Thursday: 8 a.m. to 4:30 p.m. Friday and Saturday: closed. Sunday: regular hours.

## Bart Star

Green Bay will be packin' them in for Dr. Robert G. Ruetz (professor of music, UNO) who will perform as tenacious tenor soloist with the Green Bay Symphony in Green Bay, Wis., March 26. The St. Norbert College Choir will also be there.

Ruetz will perform excerpts from Henry Purcell's masque "The Fairy Queen" (a masque, eh?) and will be tenor soloist in a performance of Josef Haydn's "Lord Nelson" mass. Plan to attend.

## Surplusianot

With our tiny budget, where did we get the surplus property? That cracked chair, those vulgarly-inscribed desks . . . they're all going. Get the feel-

ing of knowledge. Set up your own mini-university.

The University of Nebraska will hold its annual surplus property auction sale at the

Field Laboratory in Mead, Nebraska next Tuesday at 10 a.m.

## Fauntroy

The preacher politician is coming. Direct from Washington, D. C., Congressman and Rev. Walter E. Fauntroy will speak at the Urban League of Nebraska's Annual Dinner at the famous Hilton Hotel Ballroom on Saturday, April 8, at 7 p.m.

Special awards for outstanding community service will be presented to selected individuals. Tickets may be purchased from Mrs. Bobbie Davis or the famous Michael Adams for only \$6.75 per person.

## NUTS!

Retreat, hell! We'll communicate!

Over a twelve-hour period, participants in the Saturday, April 22 "mini retreat" will study and experience various aspects of the art of interpersonal communication.

Since the Christian commitment to love (we said Christian love, not Hefner love, fellows) is, of necessity, an inter-

personal commitment, the task of communication with fellow man becomes of absolute importance.

The one-day Spring Retreat will begin at 9:30 a.m. and last until 9:30 p.m. (or a lifetime, depending on how it affects you).

It's located in the University Religious Center at 101 North Happy Hollow Blvd. (how appropriate) and so, for further information, or to register (roughly the equivalent of 10-28 in the police ten codes) for the retreat, contact Father John Kresnik at 558-6737, Pastor Dave Kehret at 558-0874, or Rev. Len Barry at 558-6737. Cost of the retreat is 3 earthly dollars per soul.

Registrations are requested by April 19.

## Closet

The student padded quietly out to the university to contemplate knowledge and the destinies of the minds that had gone before. But the university was locked.

He didn't care . . . but you might, for the university will be closed on Good Friday, March 31.

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# The Open Gate

The student court has displayed sound judgment in its decision to delay the election for two weeks. The delay will cause no irreparable harm. Allowing the election to continue with serious questions left unresolved or resolved in a hasty and careless fashion could easily have resulted in serious harm to student government; and the court, the election commission, and the candidates are the victims of the ambiguity and imprecision of Article Three, Section 2 of the student constitution.

The two week delay will allow deliberate and reasoned decisions to be made.

The issues which must be resolved are:

(1) Is the requirement of "12 hours at UNO" a fair and relevant requirement for the offices of President and Vice-President?

(2) Should this regulation apply to a candidate for Vice-President?

(3) Does the Constitution require the candidates for President and Vice-President to be "paired" on the ballot?

The answer to all three questions is "no." The twelve hour requirement places an unfair burden on graduate students. An undergraduate student in attendance carrying the minimum full time load qualifies after one semester.

A graduate student must spend two full semesters carrying a minimum full time load in order to be eligible. If there is a need for a "residency requirement" it should be a requirement stated in terms of months, days or semesters which apply equally to all students.

The requirement also prohibits a graduate student from obtaining the office without extending this two year degree program or carrying an extra load.

The regulation should furthermore not be applied to a candidate for vice-president because the constitution does not require it. It states

that to be eligible to serve as "President and Vice-President" a student must meet this requirement. If the word "or" is inserted in place of "and" it would apply. However the constitution states "President and Vice-President," and had the authors of the constitution wished it to be "or Vice President" they would or should have phrased it in that manner.

One should assume that the authors of the constitution were intelligent men who wrote the constitution in the English Language, not fumbling boobs who were unable to distinguish the difference between the words "and" and "or".

The third question. The constitution requires that "Candidates for President and Vice-President shall be listed together on a ballot." The constitution does not require the candidates to run in pairs or teams, it does not require a president candidate to have an eligible Vice-President listed on the ballot.

The constitution requires that candidates for each of the offices be listed on the same ballot. The potential Presidents can be listed on one-half and the Vice-Presidential candidates can be listed on the other half of the ballot, and students should be allowed to mark their choice.

Or, if the candidates prefer, they can have themselves listed as a team, so that a vote for one is a vote for both. It does not require that a Presidential Candidate be disqualified because the Vice-President who filed on the same page of a piece of paper with him is ineligible to serve.

If you would like to research any of these points, feel free however, the constitution in the 1971-72 Student Handbook has been amended.

If you disagree with any of the points raised here, sit down with a dictionary, and a copy of the constitution and read both of them carefully. Oh yes, remember, anything you read may have been amended against you.

Dan Powers

# Gate Crashers

## Lane Responds

In regard to the editorial in Wednesday's *Gateway* on "the new low in law and order" during last Thursday's Senate meeting, I think some comments are in order.

To my discredit I afforded ample foundation to the charge of "parliamentary bungling," although I feel the key phrase in the article had to be "newly elected." My mistakes on the floor were due to a lack of experience and knowledge of certain parliamentary points. I feel it is wishful thinking to expect anyone to fill the vacuum created by the termination of Mary Jane Lohmeier's two-year tenure in the position without breaking stride. I can only say that I will learn and improve as I go, and the same mistakes will not be repeated.

I think my reluctance to announce the result of a vote, pointed out in the editorial, is deserving of an explanation. This concerned an election to choose a replacement to fill the vacant Arts, and Sciences seat. A motion was passed by the Senate to conduct the election "in the usual way." The practice of the Senate since last fall has been to announce the winner, not the vote. This was done to eliminate undue bad feelings as a result of the election. The Senate has expressed a desire to have this practice changed and it will be.

The one thing I take strong personal exception to is the implication that there may have been an ulterior motive behind my actions. The author of the editorial must be a very disturbed individual if he reads sinister motives into every mistake or misjudgment made by the rest of us less than perfect members of the species! I feel sure the *Gateway* editor has had a number of mistakes manifest themselves in his publication, and while some people may read ulterior motives into his mistakes, most people see them for exactly what they are—mistakes.

I apologize for any inconvenience or inefficiency my actions may have imposed upon the Senate. At the same time I expect a personal apology from the editor of the *Gateway* for the implications made as to possible motives behind my actions. If the editor is as objective as his position dictates I know the apology will be offered.

Bill Lane  
Speaker of the Senate

## Parking in Elmwood

I predict that on Saturday morning April 1, Elmwood Park will be the scene of a mass gathering. Filled with people, the park will be the site of much shouting, yelling, confusion and mass lawbreaking.

What is it? A student protest? A rally to assure equal rights to gophers? No; only the annual KOIL Easter Egg hunt. Big Deal? But you see here's the rub. Like last year when all the mommies and daddies were too lazy to walk a couple of extra blocks they parked their cars anywhere they damn well pleased. Tickets? The Omaha police force was present but wasn't going to do anything unless "someone was obstructing traffic." And they parked on the grass and lots of other places where it's no-no to put a car.

Wait a minute. I'm not against little kids having fun but have you heard this one? "Look at all the cars and people in the park. That college doesn't need more parking." Also, all of the good healthy people who have been hoofin' it up from the park all winter and paying those nice little 2,3,5,&6 dollar tickets don't get any days when it's legal to park on the pitchers mound.

So what to do? Well I for one am gonna pray for rain. Also let's let the OPD know we want our park property protected the same way for all persons 365 days a year. Also I'd be interested in hearing from people who would like to go tell people they are parking in a no-parking zone on April first. I'd also be interested in hearing any other suggestions.

Anyhow—RAIN . . . come on baby, April One; RAIN . . .  
Alton Harrell Jr.

## Any Fool Can Do It

To Gary Ihnen:

You say our dear Mr. Simon is jealous, very well. However you appear to be a bigger asshole than he is, for it does seem that you are jealous of the fellow that is jealous of God. (Mr. Simon has at least vented his jealousy in a more appropriate area.)

Any fool can do what Simon does. You seem to be a fool so why don't you get on the band wagon?

No one will read your crap either and the two of you will stand equal in the eyes of the Lord.

Love and Kisses,  
Chico

P.S. What makes you so sure it's HIS house?

# The Gateway

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Friday, March 24, 1972

# diversions

## A Portrait of the Artist as Walter Culler

By Terry Campbell  
Cultural Commentator

"Come now my Irish brothers and sisters. How can you celebrate the life of a man who drove all those snakes from the old sod. The perpetrator of an ecological outrage, and we grant him his own day." Ah well, there is a bit of the villain and the saint in us all."

These words, of course, were first spoken by Michael Charles O'Hara (a cute segue into the interview, yes?) 25, of Omaha. Mr. O'Hara, alias Walter Culler, an alter ego recently assumed for obvious reasons, is an artist. He is currently displaying his craftsmanship at Saint Mary's College in the Angelo Exhibit Hall. Those who are interested can attend the showing which features himself and Ernest Ochsner.

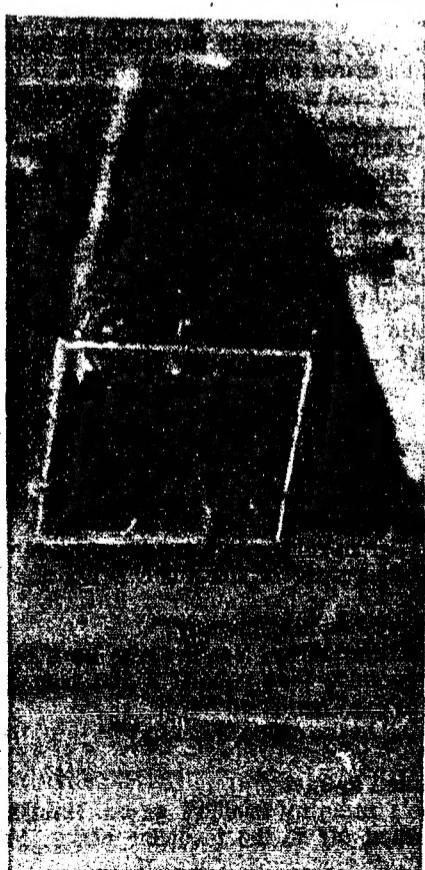
Mr. Ochsner has produced 17 wooden assemblages and an equal number of paintings, drawings and other pieces whose visual content includes everything from the naturalistic to Dali and points in between if you please. Their showing makes for a nice afternoon and will run through April 17.

I approached Mr. Culler with some reservations. He sat stoically tippling Guinness Stout at a table in Mr. Toad's surrounded by a pod of strange looking people. (I assumed that they were artists also.) Culler watched my fly as I stood over him stating my journalist intentions. He seemed sensitive. *Gateway: When were you first aware of your artistic talents?*

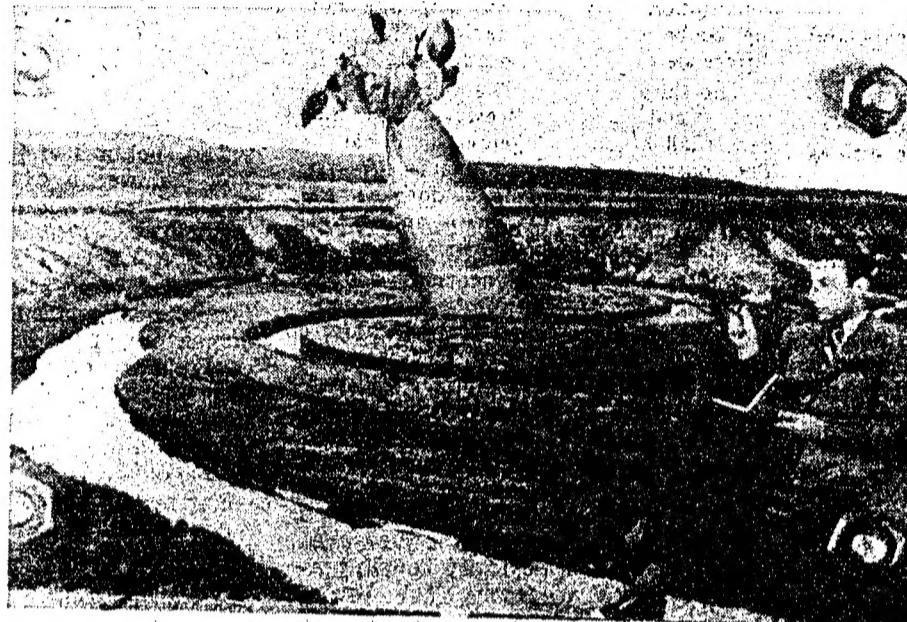
*Culler: I entered a water color contest sponsored by Jon Gnagy when I was seven. I won and received a name stamp with Mike O'Hara raised in chrome. With those credentials my parents decided that the future held bright promise for me. Then when I was 11, I was fortunate enough to have a mystical experience during Holy Communion. The host touched my tongue and I blacked out and saw the face of Leo Costelli.*

*Gateway: What sorts of influences touch your work?*

*Culler: Art Crumb and Donald Duck have had a most profound influence on my work. Art Crumb is the Rembrandt of the '70s. His character Mr. Natural takes no position on anything. He is awash in the complexities of the*



WALTER CULLER . . . As seen by his own assemblages.



"Uncle Howard Takes His Vacation at the Spiral Jetty."

modern day, and since he involves himself with nothing, he can negate everything. That's the modern man. Donald, of course, because he is so white and never takes off his gloves, became a wasp figure to me.

I look up to the Baron Von Zeppelin as the creator of the most perfect art form of the 70's, the rigid air ship. I attribute my passivity to Ghandi and, although I understand that he once experienced a hot flash, he must be regarded as the spirit of art in the 70's.

*Gateway: Do you think art is real?*

*Culler: Maybe.*

*Gateway: How do you approach it?*

*Culler: Always from the front. I don't want the son-of-a-bitch sneaking upon me.*

(Interviewers aside)—at this point Culler threw back his head and chuckled.

*Gateway: What about modern art?*

*Culler: What about it? Buy me another Guinness will you? Modern art is beyond nihilism. Things categorically thought of as non-art have become art. It is beyond Dadaism where form breaks down and anything is art. The point is that art is alright in galleries, but it's alright in the street too. Art is relocating in the home where people are weaving, cooking, doing macrame. The self seminar is replacing the formal lecture. Art is where the individual sees it, not where he is told to see it. With this realization, galleries with institutional white walls and track lighting seem a bit pretentious.*

*Gateway: You're not exactly a classicist I take it.*

*Culler: No, you might say that. I was, however, once asked to do some frescoes on the ceiling of Joe Tess's Fishery. What do you think of that, Mr. Smarty Pants?*

*Gateway: Suppose I'm driving down the highway and see a beer bottle standing upright in a ditch. Is that the art you refer to?*

*Culler: I'm afraid so, in a pathological sense. The little scenario which you describe would have been circumstance with no real meaning 100 years ago. Today it is an aberration and has acquired unfortunate meaning to everyone. Since art is a function of its culture as well as its mirror image, the act of throwing the beer bottle could be considered perverse art. Its orientation in the ditch, however, has nothing to do with art. The fact that it is standing is only a miracle.*

*Gateway: Erika Freeman suggests that there is a fine line between the*

gossamer wings of creativity and the fog of neurosis. Do you agree?

*Culler: She's crazy. I must admit that the compulsion exhibited by artists to make things is something of an abnormal development, but it is present in everyone. Creative potential is measured in terms of knowledge, not kindness. We are all up against the limitations of our own knowledge and this is reflected in each person's art. You're as good as the last thing that you learned. That is why art is such a simple, individual process. My art is mine alone, and I'll leave your art to you.*

Just look at my toes, Terry, aren't they the funniest things?

*Gateway: I think that answers my question.*

*Culler: I'm not a funny bunny, don't you print that.*

*Gateway: What media do you now favor in your work?*

*Culler: I'll work with what is at hand. My conceptual vision of art doesn't necessarily change from one medium to another. Art is a continuing process, never a finished product. My concern is for excellence, doing more with less. Presently I'm doing portraiture on glass and plexiglass plus some micro constructs which could be described as visual puns.*

*Gateway: I find them delightful.*

*Culler: You do. Lynn, bring us both a Guinness and put it on the tab.*

## Link Promo Will Initiate School Fund

Because of the presentation of Loraine Hansberry's "To Be Young, Gifted and Black" last month at the Music Hall, minority students at the University of Nebraska at Omaha soon will be able to borrow funds for tuition and books.

The play was presented under the auspices of the Omaha Chapter of Links, Inc., a black women's cultural and civic organization.

The group presented a \$5,000 check to UNO Chancellor John Blackwell last week during a luncheon at the Hilton. The money will establish a revolving loan fund, available in the 1972-73 academic year.

Willis Strauss was honorary chairman of the program, and was among several persons receiving certificates. Luncheon chairman was Mrs. W. W. Solomon.

## Weeks of

March 24-

April 6

—Omaha Playhouse Studio Theatre presents The Collection and The Dumb Waiter, 8:30 p.m., Tonight and Saturday; 7:30 Sunday.

—PBS' Film Odyssey—Serger Eisenstein's Potemkin, 9:30 p.m., Channel 12.

Saturday

—Creighton U. Films; A Gentle Wife and The Trial of Joan of Arc, 7:30 p.m., Rigge Lecture Hall.

Sunday

—Omaha Dance Teachers' Association sponsors American Jazz Dance by the Gus Giordano, Dance Company, 3 p.m., Burke High School Auditorium.

Monday

—BLAC and SPO sponsor concert by rock group War, MBSC Ballroom, 8 p.m.

April 4

—Dick Walter presents Carousel, 8 p.m., Civic Auditorium Music Hall.

April 5

—SPO Foreign Film; Ingmar Bergman's The Seventh Seal, 7:30 p.m., MBSC Ballroom.

## From the Collected Worries of Modred Wetfish . . .

This may be the last thing I write. Lately my head has grown into a strange shape; diversifying branches and flowering tops. To write, one must first of all believe that he can compete with an empty page; pure, perfect potential with expectant non-eyes. I'm not up to it.

There was once a time when I found myself polishing football shoes for much the same attitude. I was paddling around in the deepest doldrums of my senior year in High School—American Government with the Reader's Digest and the varsity football coach.

I did not mind watching the football films in class. They were no worse than watching the First World War. I tried to tolerate his reliance on the Reader's Digest for well-formed objective opinions ("What Your Dog Should Know About Sex and the Senate" or "How to Make Your Marriage Work for the George Wallace of Your Choice"). He took his lectures from the textbook (what he could remember of it), but since our judicial system was a football game far beyond his league, I forgave him.

Mr. Bland had one bad habit, but he was certainly not the only in the school. He sold an almost infinite line of mimeographed "study guides" which dissected the chapter into its proper component details. He would not allow me to forgive him for this last fault, but insisted that I fill in all of the questions so that I could adequately memorize.

These were the only creative works he had done beyond directional X's. (What are six ways to go to jail?) My test grade was an "A," and I could not, after the fact, bring myself to fill the geometrically beautiful negative shapes on his darling doodle pages. I could not compete with the (Continued on Page 8)

'Godfather'—Talk, Little Action

When something doesn't live up to its advance publicity, it is normally politely termed a disappointment, but *The Godfather* (Cinema Center) is an overrated bore.

The long-awaited film version of Mario Puzo's novel is disaster as far as the eye can see, even when disaster is planned.

It's all about the Mafia that isn't supposed to be mentioned; I don't know all that much about the organization (daintily renamed the Family), but I sure wouldn't want to be one of them.

All these crooks do is talk, talk, talk, with a few bloody killings and lots of shots of in-motion 1940's limousines to spice up the ever-running conversations. It's a mighty dull job on both sides of the screen.

*The Godfather*, Don Corleone (Marlon Brando) is just about knocked off by several thugs from a rival New York City gang, igniting a mob's war of

the underworlds. Number one son, Sonny (James Caan) takes over the reins.

To avenge the attempted murder, number two son Michael (Al Pacino), an ex-GI hero turned honest guy, kills the rival gang leader and his police force protector, enforcing a 30-minute (screen time) exile in Sicily which has no bearing on the rest of the film.

Actually, we should be glad Michael is relegated to Sicily and director Francis Ford Coppola decided to follow him with a camera. Pacino is a brilliant point in an otherwise ennuied cast, besides being a remarkably underworldish-looking actor.

Brando is strong as the godfather, but Coppola seems to have realized Pacino was stronger and, about midway through, it becomes the story of Michael instead of the godfather. Richard Castellano, in a supporting role as Clemenza, gives the most fully human performance in a film full of robots.

TS

'Fiddler'—Instant Film Classic

The screen version of *Fiddler on the Roof* makes its bid as a timeless cinematic classic and Joseph Stein's adaptation from the stage play will undoubtedly succeed. "Fiddler . . ." produced and directed by Norman Jewison, (no puns please) is the best "G" epic movie I've seen and a very fine film regardless of category.

It is hard to think of Tevye without thinking of Zero Mostel, and although Mostel probably has more stage presence, Topol is perfect for the screen character. The camera spends a good deal of time in close on Topol's remarkable face and plays on his expressions as "tradition" breaks down. Norma Crane is good as his wife Golda and Leonard Frey fits as son-in-law Motel.

While the acting in "Fiddler"

was excellent, the most attractive and colorful element in the film was the dancing. Tom Abbott adapted the original choreography of Jerome Robbins and it played beautifully in the screen production.

The story of history and humanity is a simple one. The inhabitants of tiny Anatevka are faced with galloping change. Political and social unrest in Russia reaches into the lives of the village dwellers who want only to live simply.

Their young are more susceptible to change and seemingly defy tradition, the backbone of Anatevka's tenuous existence. Three of Tevye's daughters approach the marrying age; and as their emotions come alive, each circumvents the traditional match make in finding a mate.

*Fiddler on the Roof* is more than just a film which can be viewed within certain critical limitations and hence appraised as a work of art. It is an evening out with friends and the subjective content of the film is influenced by the occasion. You pay three dollars to be entertained for three hours (con intermission) and the equation works.

What's more, I have a recurring nightmare from my childhood in which I am attacked by a group of fierce Jews, stuffed with cream cheese and gefiltefish and hung out to dry. You would have to be meshaugel to give "Fiddler" a bad review.

Terry Campbell

Organ Reviving

For a slight moment next week, the present will catch up with the past, capture it and hold it in captivity long enough for a generation-gapping Pepsi generation-debut showing of Cecil B. DeMille's 50-year-old silent film, *King of Kings*.

Monday and Tuesday at the Military Theater, at 8 p.m., the classic film will once again wind its way through the projector wheels and onto the now-panavisioned silver screen—to the lilting accompaniment of a theater organ.

Only regular churchgoers are probably familiar with the "really big ones," so the performance is very much a debut. It also brings 70-year-old Esther Leaf DuBoff out of semi-retirement and back onto the bench. Ms. DuBoff will solo accompaniment to DeMille's early-early religious epic.

The Military revival represents DuBoff's first movie gig since talkies came in and took over. She played Joslyn's magnificent organ, as featured artist, until the instrument was sold.

The event is sponsored by the Cornhusker Theater Pipe Organ Enthusiasts, a devoted group of key-bangers dedicated to preserving old pipe organs.

The group has rebuilt the Military Theater's organ, which came to Omaha by way of a theater in Minot, N. D., and maintain the masterwork housed in the now-closed Orpheum Theater. Profits will go to improving the condition of Omaha's endangered theater organ population.

The Military, managed by UNO student Ron Weaver, at 45th Street and Military Avenue, is one of only two remaining hardcore neighborhood theaters in Omaha; the other is the Center. Those unfamiliar with the seldom-available atmosphere of the theater will find it both interesting and educational. Reservations can be made with George Rice, house organist, at 393-0572, or by calling the theater at 551-8702.

SPO Vacationing

There will be no SPO film this evening, nor will there be one next Friday night as an offshoot of spring vacation.

Mountain Due

Who'd want to go to Czechoslovakia? You'd rather go to Sweden, right? Land of filth, degeneracy and beautiful mountains. The Experiment in International Living canceled the Czechoslovakia trip due to lack of national interest.

But one UNO student will be chosen to go to Sweden as an Ambassador with the Experiment this summer. Get your application in MBSC 250 and turn it in by April 3 . . . that's that day we all return to this slave pit of grades and sweat!

'Minnie, Moscowitz' Uplifting

The real blame for this debacle should fall squarely on Coppola's nose. The film lacks planning. A story begins and inevitably runs to its conclusion. The style jumps out of the '40's and the editing is horrid—in fact, there doesn't seem to be any.

Opening on an extended wedding scene, Coppola lulls his audience into the everyday mediocrity of Mafia life. This one scene alone accounts for 20 mintes. The film's total length of three hours is intolerable.

So is the plot. It swirls and jumps and follows little pattern whatever, although it followed Puzo's original closely. Puzo had the good sense to put action in his action novel. Coppola's action movie takes place almost solely in the jawbones.

The photography is dull, perhaps purposefully, but boring nevertheless. The Godfather's major achievement is a faithful recreation of the 1940's and their artifacts. Even they seem bored, somehow.

TS

American film romanticism is not dead. It's only been hiding, waiting for the right filmmaker to come along and show strong as ever.

*Minnie and Moscowitz* (Six West) is high-handed romanticism, but it hits just right.

You feel warm, friendly and happy for hours afterward—and that's the best recommendation any film can receive.

Director John Cassavetes attempts reaffirmation of basic human good and, in the process relates a delightful tale of two unlikely lovers, casts stones at social monoliths and touches us with a simple approach to living.

Seymour Moscowitz (Seymour Cassel) is a New York City car-parker, bar-brower and womanizer. Secure but restless, he leaves, on borrowed money, for golden Los Angeles, where he soon slips into a similar position, parking cars for a fashionable restaurant lot.

Initially introduced through joyous car-parking activities, smiles to customers and side-long looks at their wives, Moscowitz never loses his boyish, never-say-die, frenetic style of life.

Romantic Comparison  
Minnie Moore (Gena Row-

lands) is a 30-ish Los Angeles County museum secretary with a college education, one close friend, a beautiful townhouse apartment, striking clothes, a penchant for Humphrey Bogart movies and a married lover (John Cassavetes).

With fellow secretary Florence, a 60-year-old matron who "still does it, but sometimes it's not right," Minnie gets drunk following an evening of *Maltese Falcon*. They reminisce about old movies, sex and life, mostly about movies.

"The trouble is—we believed what they told us," Florence says, setting the romantic comparison.

Minnie returns home to her lover, who very Bogartly beats her and then tries to make it up to her. She comes crawling back. The next morning he comes to the museum to say goodbye to her after the wife slit her wrists in front of the kids.

Crushed, Minnie goes on a blind luncheon date with someone Florence picked on the phone. They go to a restaurant, where the shy fellow becomes a roaring self-flagellant who vents his anger on Minnie when no sympathy surfaces. He walks out. When Minnie tries getting in the car, he slaps her

and pushes her away. Moscowitz to the rescue—one of the funniest fights I've ever seen. Seymour packs Minnie in his pickup, leaving the lot unattended and the blind date to go to a hamburger stand. Moscowitz falls in love as the mustache falls down his handlebar stache.

Love Conquers

It won't tell you the rest. It has to be seen. Suffice to say, love conquers all, as Moscowitz makes an ultimate, albeit unintentional, sacrifice of love.

Cassavetes' directorial approach is singular—as much downfall as glory. He shoots about four times as much film as needed, scripts loosely, improvises, provokes his actors into situations—then cuts the best footage and produces it.

With *Husbands*, his formula didn't quite work, leaving the viewer disjointed and afraid of what might come next because anything might. Minnie and Moscowitz offers a perfect medium for the technique.

With only two major characters, focus shifts are minimal and the film better integrated. Rather than a staccato field of effects, there is only character development and action. Cassavetes (Continued on Page 8)



Flash Cadillac and the less rock songs and this year.

In Medias Res

Barney Used to Work in an Office

By Todd Simon

Entertainment Editor

"Oh, Mommy, I'm not sleepy. Tell me a story."

"Lie down, Geraldine. OK, I'll tell you a story, but you've got to lie still and go right to sleep when I'm done."

"A long, long time ago a little man lived all alone in a green house. His mommy and daddy had gone to heaven, but his brother Ralph went to Phoenix and Marjorie joined the WACS. He was all alone."

"He worked in an office five days a week and worked in the yard the rest of the time. He had a dog named Badger and a canary. He drove a big car with electric windows, power brakes and power steering and a stereo radio he bought several years ago."

"What did he do in the office, Mommy?"

"Sit still, I'm not finished with the exposition."

"Well, anyway, one day a beautiful lady came in to see about life insurance. She drove a little red car with a floor shift, a stereo tape player and a poodle. She wanted \$10,000 worth of term insurance. He was glad to help."

"She didn't know exactly how long the insurance should last, so he consulted him about her future and decided to make it five-year-convertible life. He agreed and notified her bank of a \$12.50 monthly withdrawal. They signed the papers and shook hands. He didn't think of the beautiful lady after that."

"But what did he do in the office, Mommy?"

"He made money and made work for others, too. Now I don't want to hear another peep out of you."

Someone Will Always Do

"Everyday, after work, he went to the Clavichord Bar for a few drinks with his cohorts who, unlike himself, didn't drink on the job. Yes, Geraldine, Barney was a drunk. But he kept going in spite of it all."

"A few years later, another lady came in. 'Not quite so beautiful,' Barney said to himself, 'but she'll do.' After signing the contract, he asked her to marry him and live with him in a little green house on the corner of Geranium Drive and Euclid Avenue."

"That's not far from here, is it Mommy?"

"No; just a few blocks away. You'll never be able to tell which house, though because they painted it and moved away."

Barney stopped going to the Clavichord Bar."

"Did he stop working in the office, Mommy?"

"After a fashion."

"Oh . . . I just wanted to know."

At this, Geraldine's mommy couldn't go on. Breaking a fit of pain, she rushed off to the medicine closet. Mommy later she returned.

"Mommy, mommy are you all right?"

"After a fashion, kid. Now shut up and let story."

"A few years later Barney came back and no house in the suburbs. No one remembered him, I anyway. He put a woodworking shop in the base go to the office anymore. My home is my office, He sold insurance in the foyer."

"In a little while, everyone started to wonder had so many children, but it didn't make any dif he was making plenty of money. One day, Badger donated his body to science. They went and just as good as the old one. No one knew what canary. They were afraid to ask."

"Beatrice and Barney had 11 children. No they were all theirs. At Christmastime, Ralph w presents, but Marjorie was stationed in Germany on himself and bought a cemetery plot in when science was done with them. He every Sunday in preparation, Barney's eldest s became a star ringalevio player at a private b east. We wouldn't have known if it hadn't been in."

"Barney was still a good-looking man in his atrice, who wasn't so hot to begin with; started big bunion all the time and Barney started pla one paid any attention to him because they w doing it themselves."

The Way of All Flesh

"Nothing affected Barney's business, but i profitable all the same and, in a few years Barne a foyer. His son joined the company. They ran Beauregard, after a family friend. It turned out he

"He started to make a big name for himself Club and even guest lectured at the university were sick. Barney finally decided to run for may have enough money and said he wouldn't run a new car instead."

"Beatrice sat at home patiently knitting etc explain Barney's frequent disappearances, but i wasn't true. He started a sideline and opened art gallery in a fashionable shopping center. E the store and moved into a little house all his car and beautiful ladies. He even thought of join Barney got him out of it."

"Is this a true story, Mommy?"

"Yes, and that's why I wanted you to go to twerp. Barney's going to be over any minute .

# Persons

## itz' Uplifting

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(Continued on Page 8)

## In Medias Res d to Work in an Office

"Mommy, mommy are you all right?"

"After a fashion, kid. Now shut up and let me finish this story."

"A few years later Barney came back and moved into a big house in the suburbs. No one remembered him, but he moved in anyway. He put a woodworking shop in the basement and didn't go to the office anymore. 'My home is my office,' he used to say. He sold insurance in the foyer."

"In a little while, everyone started to wonder why Barney had so many children, but it didn't make any difference because he was making plenty of money. One day, Badger died and Barney donated his body to science. They went and got a new dog just as good as the old one. No one knew what happened to the canary. They were afraid to ask."

"Beatrice and Barney had 11 children. No one ever asked if they were all theirs. At Christmastime, Ralph would fly in with presents, but Marjorie was stationed in Germany. Barney took insurance on himself and bought a cemetery plot to put his remains in when science was done with them. He went to church every Sunday in preparation. Barney's eldest son, Barney Jr., became a star ringalevoo player at a private boys' school back east. We wouldn't have known if it hadn't been in the papers."

"Barney was still a good-looking man in his '40's, but Beatrice, who wasn't so hot to begin with, started to look like one big bunion all the time and Barney started playing around. No one paid any attention to him because they were all too busy doing it themselves."

### The Way of All Flesh

"Nothing affected Barney's business, but it became more profitable all the same and, in a few years Barney had to add on a foyer. His son joined the company. They named the new dog Beauregard, after a family friend. It turned out he ate the canary."

"He started to make a big name for himself in the Optimist Club and even guest lectured at the university when instructors were sick. Barney finally decided to run for mayor, but he didn't have enough money and said he wouldn't run again. He bought a new car instead."

"Beatrice sat at home patiently knitting elongated yarns to explain Barney's frequent disappearances, but everyone knew it wasn't true. He started a sidelight and opened a hobby shop-art gallery in a fashionable shopping center. His son managed the store and moved into a little house all his own, with a big car and beautiful ladies. He even thought of joining the army, but Barney got him out of it."

"Is this a true story, Mommy?"

"Yes, and that's why I wanted you to go to bed, you little twerp. Barney's going to be over any minute . . ."



Flash Cadillac and the Continental Kids combined faithful renderings of timeless rock songs and raunchy humor to entertain UNO's largest concert crowd this year.

Schmilsson, Pinter Plays,

Flash Cadillac

music,

theatre

The Roving Ear

## It's His Best Yet

Nilsson Schmilsson

Musically, this is the age of singer-poets. For some reason, most of the artists performing today do their own material. In many cases, well-known songwriters become singers: Paul Williams, Jackson Browne, Carole King.

Precious few make their living through their vocal talents solely. Those who do, people like Smokey Robinson, Ray Stevens and Paul McCartney, are heard from all-too-seldom or release inconsistent work.

Nilsson is the only major American artist who has made his fame with his voice the last several years—and maintained it. He writes nice songs, too, and does very intriguing instrumentation, but what comes out on the record is primarily voice.

Schmilsson proves Nilsson can sing anything, as he rolices through ballads, rock, blues, calypso, honky-tonk and children's rhymish numbers. No two songs sound alike, from the vocal through the background and down to the lyrics.

The hit single "Without You" is actually one of the album's weakest cuts. Though strong vocally, the song has little else to separate it from everyday sugarsweet balladry—in fact, it's an older tune he picked up.

Moods jump about as quickly as styles, so analyzing the album becomes a matter of preferred styles rather than best performances—everything is good. "Gotta Get Up" and "Driving Along" are my preferred cuts.

Everybody's gotta get up, but very few people like it. "Up and away before the morning comes up," dancing in the bathroom with razor in hand, stopping by the refrigerator to pick up orange juice, dawdle a bit. After, and if, he gets prepared he hops in the car and heads off to whatever the day will hold.

Both songs fit in the fantasy mold Nilsson's been heading since the Beatles broke up. Facing simple day-to-day situations, Nilsson transforms businessmen into flowers and sees cars as mucilage that holds us all together.

(Continued on Page 9)

## Studio's Pinter Hits in Both Acts

Two of Harold Pinter's one act plays can be seen at the Omaha Playhouse Studio Theater tonight, tomorrow and Sunday night at 7:30.

The Collection deals with a sophisticated set of English characters who interact throughout the play in their effort to verify or distort an alleged affair between a married woman and a young fashion designer.

The wronged husband is the catalyst in the situation as he is bounced about by wife, lover and lover's lover in his quest

to avenge himself, or at least to satisfy his curiosity. Although nothing is resolved in the end, the dialogue is not tiring, the action is brisk and transitions handled well.

Both the script and the performances are far superior to a soap-opera genre, but one cannot help picking up a few similarities by the very nature of the play and all its ambiguities.

Dave Nicklin as gay Harry, Dennis Smith as the husband, Judy Evans as the wife and

Gene Russell as the alleged lover, all do an admirable job in their characterizations, although infrequently lines emerge slightly brittle.

The best thing about the play is that it ends when it should and does not belabor the complex situation, which could, if mishandled, irritate instead of entertain.

Professionally killing never seemed less glamorous as when waiting with Ben and Gus, two small-time limey exterminators, for their victim to arrive in The Dumb Waiter.

As the underworld version of Laurel and Hardy, Ben and Gus seem unaffected by their distasteful occupation, but perhaps a little bored with the routine of it all. Gus muses about what football game to see after the job has been done, grumbles about the dingy apartment and the dirty sheets, rattles around the apartment with nothing more on his mind than how long it takes for the lavatory basin to refill once it has been flushed.

Ben, the fastidious senior partner, is more proprietous about his job, as he polishes his revolver and rehearses with Gus about their strategy for the evening's work.

Carl Finley, as Ben, maintains a cool credibility throughout the play. Louis Bozak, as Gus, makes good use of a marvelously sad set of facial features and clumsy, shuffling movements, but could use a more authentic accent.

There are no big laughs in The Dumb Waiter, but there is a humor and a likeability in the characters that everyone can identify with, and this makes the play well worth seeing.

Terry McGrath

## Flash and His Kids Turn on Big Crowd

The '50's are back and as hard and raunchy as ever. This was illustrated by "Flash Cadillac and the Continental Kids" last Monday as pimples and greasy hair became "cool" again at UNO.

Nearly 2,000 students crammed into the new edition of the ballroom as for possibly the first time in the university's history, boots, freaks and those in-between came together in a nostalgic trip back to the era of shake, rattle and roll.

The crowd was swooned, rocked and humored in the two hours the group performed as the initial rock decade was spanned. As an extra-added-attraction, a twist contest was held with Al Pallone and Chris Lambert emerging as the victors.

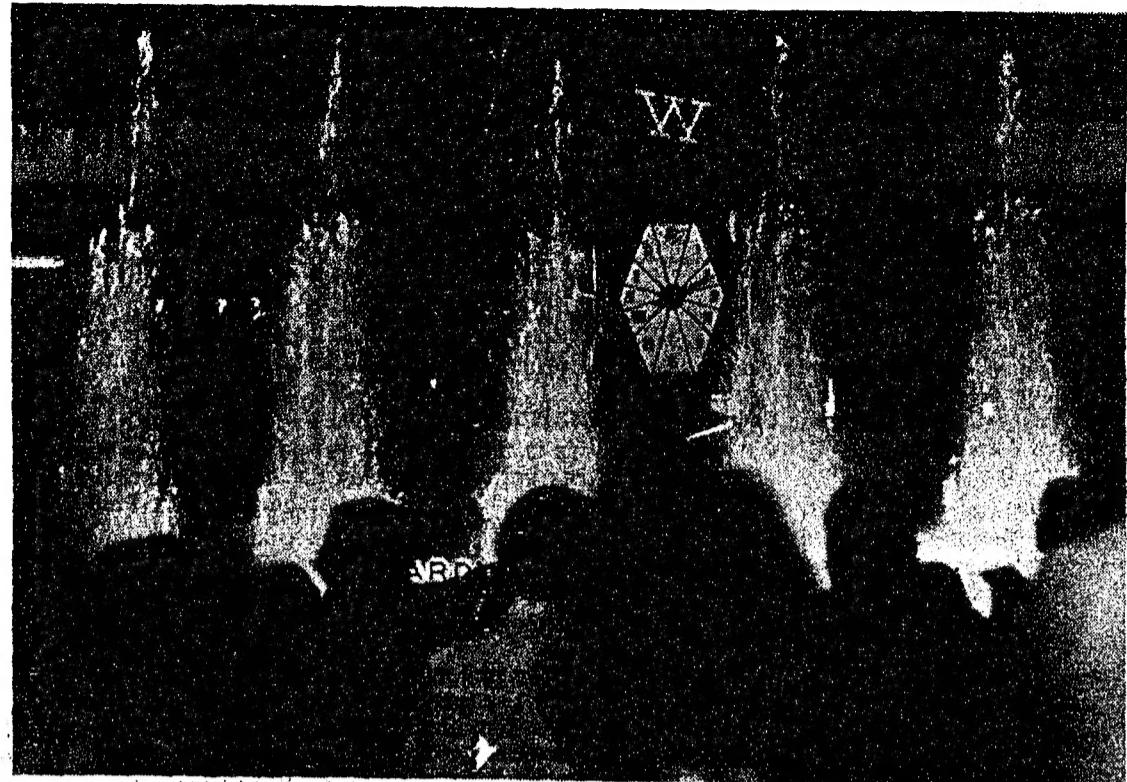
Flash and the Kids gyrated through such great golden classics as "Jailhouse Rock" by the Big E and "Rock Around the Clock" by Bill Haley and

the Comets. Their repertoire of semi-controlled contortions brought back hazy memories of American Bandstand before it turned into the joke it is today.

Flash was the epitome of Mr. Cool with his black leather jacket, more-than-one-dab hair and his flawless manipulation of the mike. Other standouts were Angelo, whose skill on the piano was reminiscent of Jerry Lee Lewis in his prime, and Butch and Spike, whose running dialogue of stories and gags filled the void between each song with a quality of insane vulgarity which is rarely seen in music today.

The highlights of the concert were the heart-rending, tear-jerking and puke-inducing versions of "Teen Angel" and "Tell Laura I Love Her." SPO has finally come through with a first-rate concert.

—Gary Norton



Shoppers packed the Westroads malls, stairways and balcony to see the Dancing Waters last weekend.

## Greatest Dancing Water On Earth

By STAN CARTER

Feature Editor

A huge silver raft, a gray battleship, 17 arabs, six watch springs and a bunch of carburetors . . . that's what it looks like.

But when Dick Nadal—operator—stands at the stand-up, organ-like console and emotionlessly presses the stencil-numbered buttons, levers and switches to the accompaniment of the Sony reel-to-reel music emanating from the two speakers, the \$300,000, 26-foot machine creates an unusual spectacle known as *Dancing Waters*.

It seems somehow appropriate that Fabulous Westroads would be the site for fabulous *Dancing Waters*, which springs to watery life (through March 28) at 2, 4, 7 and 9 p.m. except Sunday, when the waters have 7 and 9 off. It's in Central Park and it's free.

The *Dancing Waters* are probably the most versatile dancers—and waters—in the world. For what other dancer could leap 25 feet in the air, creating myriad globules of water that seem to float in the air? What chorus line can form geometric designs like diamond necklaces spinning in the air?

Curtseys.

Where else would a water spot exist with a bursting water sphere traveling up it like a fast-growing flower?

At times, though, the waters lowered themselves to performing human-like movements—

like when a row of watery flows seemingly did curtseys behind a curtain of spray.

The only actual human involved in *Dancing Waters* is the operator. The music and minimal narration are taped. Nadal controls the pumps, lights, etc., manually. Thin, colored strips in a big movable frame slide in front of the lights to give the waters different hues.

The performance started with the liquid sparkling pink. At other times each of the spots had a different color—like blue, green, orange, white, yellow, cherry, and soon. Sometimes the colored spouts merged together. At the finale, red, white and blue bathed the towering, cascading water.

The music started with *The Sound of Music*, then moved to *Everything is Beautiful* as the multicolors came on. Naturally, *Raindrops Keep Falling On My Head* was on the program, too.

The finale was done to the accompaniment of the Mormon Tabernacle Choir singing the *Battle Hymn of the Republic*, but this observer found the 2001 segment the best.

Big pyramids could be formed by the machine . . . and fanning water that looked like a peacock's tail. Under the whiteish light, the spouts looked like chandeliers.

Soup, Too.

The Westroads unit has 41 counterparts throughout the world, according to Nadal.

Their sizes range from 15 to 210-feet and the water columns range from 15 to 150 feet. Nadal's unit, a "stage unit," can send water up to 30 feet, but he operates it at 25 at Westroads.

The water machines, invented in 1952 by Otto Przytawik in (where else?) Germany, have been used for world fairs, the Miss Universe Contest (so that's what that was) and the Great American Soap commercial with all the dancers, to name but a few.

Nadal's been playing the water machines two years and makes the silvery array of pipes and controls perform 17 formations, with five variations on each.

It took six hours for the Westroads people, under Nadal's supervision, to put the thing together. The machine runs on electricity and uses ordinary tap water which fills a shallow, penny-filled pool surrounding the unit.

The show lasts around 15 minutes. During the last number, you may see Nadal give a small dramatic gesture as he controls the water. Then again, you may not; Nadal is strictly business. And even though this observer would like to see a larger unit in action throwing water maybe 150 feet into the air, the *Dancing Waters* at Westroads are worth the hazardous highway trip and parking lot hike.

## 'Minnie, Moscowitz'

(Continued from Page 7) Cassavetes' script carries moments of rare human poignancy. I'd pay to view the 75 remaining per cent.

Humphrey Bogart's (or any other 40's star) he-man, cruel lover, myth is paralleled to Moscowitz' always-loving approach to a woman. Bogart is outdated and so are his messages, but a new romantic, fully human savior is designed in Moscowitz.

Seymour's the last suspect for heroism. A modestly-living freak, he takes the world on as it comes, eats at hamburger joints, smokes too much, drinks a little and loves to tour the streets in search of interesting faces.

Minnie and Moscowitz exhibits a rare understanding of ironies in every human rela-

tionship and unfolds the humor in all of them. The trouble with people is they don't do enough, Cassavetes says. "They think too much, I don't like to think all the time," Moscowitz adds.

The performances by the three principal characters are excellent. Cassavetes' parody of the bogus Bogart is perfectly delineated, as is Rowlands' nervous Minnie.

The showcase is Cassel, serving a character as heart-warming as any we're likely to see. His facial expressions and body movements are a small marvel, as is the often hard-to-hear Bronxian swirl he talks in.

John Cassavetes is a director with surprises. *Minnie and Moscowitz* is the most pleasant yet.

TS

## Bridge Forum

By J. C. Casper

It has been estimated that in the United States alone there are over three million bridge players. Approximately 10 per cent of these are members of an organization that sponsors and attends bridge tournaments. This organization is called the American Contract Bridge League (ACBL).

If you should ever by chance see one of their tournaments, you would probably be impressed by the greater degree of skill they have over the average party bridge player.

UNO bridge players are almost invariably party bridge players or beginners. If any one of you who have learned the fundamentals want to improve your game, you would do well to avail yourself of this opportunity. Here in Omaha there is a bridge studio owned by the ACBL local chapter, the Omaha Bridge Center. Every Friday night they sponsor a beginners' game for \$1.25 an evening.

Keeping in mind that duplicate (tournament) bridge players always try to make the most tricks on a given hand, we would like to give you a sample tidbit.

Dealer South: All Vul

North  
♦ 9 6 2  
♥ K 5  
♦ J 5 2  
♣ A 8 6 5 2

West  
♦ A K J 8 5 4  
♥ A Q 7  
♦ 10 9 6 3  
♣ —

East  
♦ 10 9 8 3  
♥ A Q  
♦ K Q J 10 9 7 4

South  
♦ Q 10 7 3  
♥ J 6 4 2  
♦ K 8 7 4  
♣ 3

South  
Pass  
Pass  
Pass

West  
1 ♠  
2 ♠  
3 NT

North  
Pass  
Pass  
Pass

East  
2 ♠  
3 ♠  
4 ♠

Opening lead 3 ♠

The duplicate team very wisely avoided the trap of three no trump and reached the superior contract of 4 hearts. The defense of the club 3 which was ducked by dummy and won by north with the ace. North then shifted to the diamond 2 trying to establish a trick for pard before east shed his losers on dummy's good spades.

No such luck, though. East flew with the ace of diamonds and led a small heart towards dummy and captured it with the ace. Next he led the ace of spades and pitched the queen of diamonds. He then led a small heart from the Q 7 expecting to lose two heart tricks and his expectations were not denied.

North won his doubleton, heart king and led a small diamond to east's trump. East now led the queen of clubs and, much to his dismay, south ruffed it and he was forced to over-ruff. A small spade was then lead and ruffed by east. He now led another good club and had it ruffed by south who had the last remaining trump.

As you can see, the contract is doomed by the simple fact that declarer can no longer maintain control of the land. South can lead a spade and, even if west inserts the jack, he is certain of capturing at least one diamond with his king, but he did not take this line. South led a small diamond to his partner's jack and his expectations that north would return a spade were fulfilled.

With a spade back, even though it finesse south out of the queen, it assures that in the end south must capture the dummy's 10 of diamonds with his king. In a hand with two good, sound opening hands, the east-west team was unable to make game and in fact went off two in their contract.

Alas, it would seem that fate is made in heaven and a declarer would do well to keep this in mind.

## Modred's Worries . . .

(Continued from Page 5) empty space, but he could not see things in my void. Besides, he had a great number of dirty football shoes left from the recently forgiven season.

Sometimes I think of myself as that floundering football coach filling endless pages of paper with a repetition of a drowsy textbook and flowing through endless hours of the tundra lives of students. What could I say that would be any less than an aching for the future in the interminable present which I drew from the wavering and faltering past?

I could say that we have all suffered interminably and unforgivably at the hands of that great war with the empty page. When there was really nothing

useful to say we have been frozen before a typewriter struggling over a term paper on Sonnet No. 14 by John Donne.

I used to feel a great sense of accomplishment when I obtained a fresh tablet of paper on which I could tackle a new topic. All night with the primitive philosopher Boethius eradicated the feeling I had for expression. In the end we have all lost. The potential stretches out before us like a colossus.

We have all mimicked many a word and drawn a corner around the number of words we could crowd through the sentences.

Many a head when it never had an intention of saying any-

thing has had to timidly ask a professor how many words would have to be sandwiched into a bologna subject.

The purpose of high school was, to my recollection, to fill a lot of papers with a lot of words. Words about Columbus and Hemingway. Words that we had seen before, again and again and again. Papers and tests that faded under the scrutiny of perennial pupil caretakers. Was that any way to win a way with the great vast empty places where your life and soul could stand out in black and white and touch across stale lines?

In math class they never taught us to calculate the number of trees which have to die for our follies.

# Town and Gown Concert Multi-Faceted

Diversity was the Town and Gown Orchestral trademark Sunday, as the school year's second concert featured works by Leonard Bernstein, Aaron Copland, Charles Ives and Johannes Brahms.

Starting strongly with Bernstein's "Overture to Candide," the orchestra drew vigorous approval from an audience of about 200 persons, many of them from the university.

The Overture's swift, often-peaking tempo gave the melodic highlight of the performance. The sections swooned in and out, together and apart, in an impressive display of orchestral versatility, marked, as was most of the concert, by an outstanding string and percussion showing.

Brahms' Symphony No. 3 in F Major, second and third movements, seconded the pro-

gram. The suddenly-still pastoral setting evoked mentally by the piece flashed a stark contrast, providing an atmosphere of both laziness and leisure.

Mellow to the extreme, both movements seemed to have an unconscious self which worked on the listener's attention; listening became effortless.

## Emotional Climax

"The Unanswered Question" by Ives was the intellectual, musical and emotional climax of the night—a most demanding and satisfying work. Conductor Kermit Peters interjected a short introduction-explanation of the work. The strings, in Ives' sight, represented the archetypal Druids, watching the parade of man pass by, grudgingly yielding their secrets, if yielding at all.

Woodwinds represented the flow of humanity. The occasional question of existence was raised by the trumpet. As performed, the "Question" is as ethereal as any of the work of rock groups such as Pink Floyd and King Crimson.

At times, concertmaster Paul Todd rose to conduct the strings while Peters conducted horns and woodwinds. The "Question" defied traditions; its effect defies translation.

The sweeping, nearly-groaning, strings were as one. The effect resembled the mellotron in its vibrating highs and lows. The woodwinds flowed with the deliberateness of a swiftly-moving stream, while the trumpet randomly searched through the dissonant chords for an explanation.

"Lincoln Portrait" by Copland filled the bill. From the initial note, the work bore a distinctly American image, as does the majority of Copland's works. Interim Arts and Sciences Dean Richard Lane narrated from biographies and Lincoln's speeches to the orchestra's background. Although effectively read, Lane's narration was hampered by a tiny microphone and musical volume. Unless sitting in the first row, as I did, the words were difficult to understand.

## Too Much Clutter

In addition, Copland tried to work too much music into the work, far too much volume and clutter for the merely-acceptable Engineering 101 acoustics to render faithfully. Indeed, the "Portrait's" frenetic pace appeared to waver some musicians from their appointed notes.

The "Portrait's" emotional appeal never ebbed, however, and the audience responded noticeably to several passages.

During the first three selections, orchestra members occasionally tardied or raced ahead, with little noticeable distraction, but, probably due to the intensity, the "Portrait's" bloopers came along louder and clearer than others.

The musical dispersion left the audience in a quandary of mixed reactions. Indeed, the Town and Gown Orchestra provided a little of something for everybody—everybody who came, that is, but then, they were the fortunate ones.

TS



# WAR!

After fathering the "Animals" Eric Burdon declared something called War about a year ago.

Burdon and "War" germinated when he and Lee-Oskar went to a Los Angeles night club to see a group called the "Nite Shift." Oskar and Burdon jammed with the band and eventually six members of "Nite Shift" and Oskar became "War."

The group cut its first and second LP's, "Eric Burdon Declares War" (a double album) and "War: All Day Music" on Burdon's label, MGM. The band toured Europe, cut a hit single, "Spill the Wine" and then Burdon split due to other strong contractual commitments.

But War wasn't over. United Artists signed them on—sans Burdon and standing on their own they've released a new album simply called "War." It comes complete with a pamphlet of war slogans and music which reveals definite roots in soul, jazz and gospel music.

A review by Steve Starger which appeared recently in The Hartford Courant described the album "Worth having, if not a complete winner." Starger also commented on their concert at the Fillmore, "When 'War' blew alone, they were incredible, reaching heights of unified intensity that bespeaks an understanding of each other as musicians."

The seven-man group includes: "Papa" Dee Allen, conga, bongos, and other percussion; Harold Brown, drums; B. B. Dickerson, bass; Lonnie Jordon, organ and piano; Charles Miller, saxes and flute and Howard Scott, lead guitar. They all sing too.

UNO students will get a chance to hear "War" at a BLAC sponsored concert Monday at 8 p.m. in the MBSC ballroom. The concert is free to everyone.

# Womankind

By MAGGIE MAY

(Part of a series on love.)

Last week I talked about a question that women have been asking themselves and each other for a long time: Can men love? Given our present social and cultural circumstances.

I would have to say no, they can't. But I would also have to say that women aren't in any position to be able to love freely and openly either.

Men are right when they say that women are devious, that they seldom love a man for who he really is but rather for what he has to offer, that they are calculating, that they use sex to gain other ends, etc.

Shulamith Firestone explains why in one sentence in *The Dialectic of Sex*: "In a male-run society that defines women as an inferior and parasitical class, a woman who does not achieve male approval in some form is doomed." And since women are rarely allowed to fulfill themselves through activity in the larger (male) society and when they do they are seldom granted the recognition they deserve—it becomes easier to try for the recognition of one man than of many. Women need love not only for healthy reasons but to validate their existence.

Also—the continued economic dependence of women makes a situation of love between equals impossible. Women today still live under a system of patronage. Rather than being able to choose between marriage and freedom they can choose between being private or public property.

To participate in one's subjection by choosing one's master often gives the illusion of free choice, but in reality a woman is never able to choose without external motivation. For her, at least at the present time, the two things—love and status are inextricably intertwined.

A woman loves only in exchange for security. The emotional security which she is justified in demanding. The emotional identity which she should be able to find through creative work and recognition, but which is usually denied, thus forcing her to seek her definition vicariously through a man. And the economic class security that comes through merging with a member of the ruling class.

All of these demands must be met through marriage or some sort of long term commitment with a man. But, as we talked about last time, the male response to the prospect of mutual commitment is hysteria. To deal with this male hysteria women have formulated subtle methods of manipulation to force as much commitment as could be forced from a man.

One of her most potent weapons is sex—she can work him up to a state of physical torment in a variety of ways; by denying his need, by teasing, by giving and then taking back, through jealousy, etc.

In *The Dialectic of Sex* a woman under analysis says: "There are few women who never ask themselves on certain occasions, 'How hard should I make it for a man?' I think no man is troubled with questions of this kind. He perhaps asks himself only, 'When will she give in?'"

Other manipulative strategies have been devised and tested over the centuries, passed from mother to daughter—or in recent times via the telephone. These are not trivial gossip sessions at all—as women would prefer men to believe—but desperate sessions for survival.

Shulamith Firestone says: "More real brilliance goes into one-hour coed telephone dialogue about men than in that same coed's four years of college study or, for that matter, into most male political maneuvers."

Women's survival depends on their ability to psyche men out so they have to be good at it.

Someone once said "To be in love can be a full-time job for a woman, like that of a profession for a man." It takes one's major energy for the best portion of one's creative years to "find the right man" and a good part of the rest of one's life to hold that man. No wonder women haven't the energy for more serious creative pursuits.

Thus we see once more the phenomenon of love, good in and of itself, being distorted by a given political situation. As long as women are an oppressed social class, with all the economic and psychic dependence that that oppression implies, both sexes will see each other in objectified terms and will not be able to really love one another.

I'd like to end by paraphrasing Simone de Beauvoir, "On the day when it will be possible for women to love not in her weakness but in her strength, not to escape herself but to find herself, not to abase herself but to assert herself—on that day love will become for her and for man, a source of union and of life."

## Nilsson Reaches Vocal Peak

(Continued from Page 7)

Other parts contain fantasy, but the style shifts to calypso, as in "Coconut," with simple guitars and percussion added to Nilsson's insistent lyrics, or "The Moonbeam song," which personifies the night with a soothing voice and floating mellotron.

Schmilsson has nothing but the best back-up musicians, some of the best known studio musicians anywhere. The arrangements place as much emphasis on the individual's as on Nilsson's vocals.

Nilsson's music is the best fusion of pop and rock I've heard. This new album is better than any of the previous six, all of which were better than most everybody else's. If people start listening, he could have started something all over again." TS

# Eyein' Sports

## Caniglia Enthusiastic as Spring Drills Approach

By Steve Pivovar  
Sports Editor

UNO football coach Al Caniglia expects 60 to 70 candidates to report April 4 when another season opens up with the annual spring drills.

In an interview with the *Gateway*, Caniglia talked of the prospects of the coming drills plus a bevy of unrelated items concerning the general program at UNO.

"I'm enthused about the coming season," the 12-year Maverick coaching veteran said.

"We expect 60 to 70 out for the drills. We had 60 show up at an organizational meeting and we expect about ten others to come out."

He estimates that 40 of these will be returning squad members while the remainder will be newcomers.

Caniglia is expecting most of the candidates to show up for practice in some kind of reasonable shape.

### Individual Drills

"They've been running, lifting weights and working on their agility in individual drills. I have a good feeling that most of the vets will show up in good shape."

"We told the boys that if they did not show up in fairly good shape, the staff would not tolerate it." He cites the physical factor—a player is more susceptible to injuries when out of shape—besides the fact that an unconditioned candidate could hold the progress of the squad up.

Caniglia, who loses only six members off last year's squad, hopes to improve on last year's 5-4-1 finish.

"We're going out there to learn and to do some experimenting," he said. "We're going to experiment with three new offensive formations plus work on the zone defense."

The three new formations that Caniglia hopes to install during this three-week period is the I-slot, the spread, and the wishbone. The spread resembles the double wing and would be used mostly in passing situations.

### Add New to Old

"This doesn't eliminate any of the other formations we've used previously," he said. "We just feel that spring ball is the time to experiment."

He feels that little will be changed defensively, where he will welcome back 10 returning starters. The zone defense will be worked on. This differs from other Caniglia clubs as he has traditionally played man to man defense.

"We're doing this for two reasons. The main reason is to teach the boys the zone so that they will know how to play it. We feel that they are capable man to man players and this will give them the chance to play the zone."

"In addition, it will give our quarterbacks a chance to practice against the zone. In the past few years, a number of our opponents have been using the zone and this will give our quarterbacks the chance to 'read' the defense."

Recruiting is coming along fine, according to Caniglia. The main problem is that many candidates don't want to commit themselves at the present moment.

### Some Undecided

"We're going after kids who are capable of playing in a bigger institution. These are the ones who are still undecided. Many of them are waiting to see if an offer from a larger university will come before definitely selecting us."

"So, right now, we are still working hard to sign those who are undecided."

Caniglia also reports that UNO has a good line on four junior college players. One, a quarterback, could probably add versatility and also free Jim Laughery to play defense.

Laughery is currently listed as the number two man on the depth charts at quarterback behind Angelo Intile.

Speaking of Intile, Caniglia said that the freshmen will still practice even though he is on the UNO baseball squad.

"We talked with Mr. Yelkin and decided that since Angelo is only a freshman and this will be his first spring drills, it will be a big learning session for him."

"If next year, he is still on the baseball squad and contributing something to the team, we may excuse him from spring drills. But we figured this year he needed the drills."

Intile pitches for Yelkin's squad and Caniglia said that Angelo will probably be able to skip some of the drills. This will especially apply when the freshmen would be scheduled to pitch.

### Defense Line Promising

Caniglia is looking forward to seeing how his defensive line develops. They lost the only starter on defense, Gary Kipfmiller, and big Gary was only a spot starter by the end of the season.

Al feels that his front four of Jesse Kindle, Tom Shawhan, Bill Kozel and John Whelton could be possibly one of the best in recent years. "By far, they will be the quickest I've had. Add Larry Michael to these four and you will really have five quick men."

Caniglia feels that the biggest hole left by graduation was at the center position. He has to find someone to fill Al Pallone's shoes. Other spots needed to be filled will be Pat Herron's guard position and a new wide receiver to replace Dan Crnkovich.

The spring game, which annually ends the drills, will be played on Sunday, May 7 at the campus stadium. This is the first

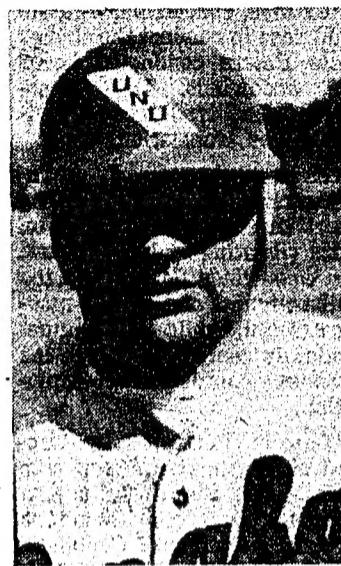
## Sports

Baseball—The UNO Mavericks open their 34-game season with a game this afternoon against Pan American University. They come back tomorrow with a game with the same Pan American club and also a single game SW Texas State.

Hockey — The Knights face three big games as they hope for a playoff bid. Tonight, they are at home against Tulsa. Saturday night they travel to Kansas City and Dallas.

Horse Racing — Betting fanatics can make the 1½-hour trip to Grand Island to bet on the bays at Fonner Park.

Track — The Greater Omaha High School Indoor meet occupies the UNO fieldhouse tonight and Saturday.



UNO co-captains Mike Zahm, left, and Dave Ksiazek will lead Mavericks in season opener against Pan American.



## Four Newcomers in Lineup for Opener

A rookie dominated squad will take the field this afternoon in San Antonio, Tex. as UNO opens its baseball season with a 1 p.m. game with Pan American University.

Coach Virgil Yelkin hopes to get the season off to a good start and improve on last year's 16-16 mark.

He is traveling with a 21-man squad, 12 of them on the road for the first time in the UNO careers.

He has indicated that he will start at least four newcomers for the opener. Tim Porter from Council Bluffs Tee Jay will be at first, Omaha Ryan's Gary Sova will start at shortstop, Ron Bartee, a service returnee will be in left field and Paul Boissiere from Omaha Central will start in right.

Co-captains Mike Zahm (.212) and Dave Ksiazek (.272) will start at catcher and second base respectively.

The remainder of the start-

ers include Jack Medick (.297) at third and Dan Hill (.371) in center field.

Yelkin plans to start either Gary Walker or Al Vuagniaux on the mound. Both are junior lettermen. Walker compiled a 6-2 record last year while Pershing college transfer Vuagniaux was 2-4.

The Mavericks will return home Easter Sunday and will open their season against South Dakota University on April 4.

The Texas schedule:  
Mar. 25—Pan American, at San Antonio.

Mar. 25—SW Texas State, at San Marcos.

Mar. 27—Texas Lutheran, at Seguin (2).

Mar. 28—St. Mary's University, at San Antonio.

Mar. 29—Texas Wesleyan, at Fort Worth.

Mar. 31—SE Oklahoma State, at Durant, Okla. (2)

Apr. 1—SE Oklahoma State, at Durant.

## High School Indoor Meet Starts Tonight

Coach Lloyd Cardwell has everything ready for the 631 high schoolers who will be at UNO for the two-day Greater Omaha High School Indoor track meet Friday and Saturday.

The meet, the largest of its kind in the midwest, is expecting its largest turnout ever. Forty schools have entered in the only indoor meet of the season for Omaha area high schoolers.

Tonight, action begins at 5 p.m. with the finals of the high jump and the distance medley plus other track and field prelims.

The pole vault opens competition tomorrow at 9 a.m. and the remainder of the meet resumes at 1 p.m.

Tickets are now on sale at the fieldhouse and will be available at the door. Admission is \$1 for adults and 50 cents for students.

Gary Kipfmiller was named

the most valuable wrestler in a meeting held by coach Mike Palmisano last Wednesday.

A squad vote gave the honor to the senior national champion. He was also chosen honorary co-captain for the past year with Paul Martinez.

The squad also voted Martinez one of the co-captains for next year's squad. Quentin Horning will be the other captain.

Palmisano announced during the week that he had landed five prize prospects for next year's team.

Three Nebraska State Champions from Bellevue High School were included in the five. They are Larry Nichols (145), Darshan Karki (155) and Mark Patterson (167).

In addition, two Iowa State place finishers, Steve Delaney and Duane Kjeldgaard, announced they would come to UNO.

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10. Theta Chi

## League B

1. Delta Sig
2. Hawks
3. Kon Teke
4. RP's
5. Shooting Rocks
6. Grey Falladons
7. Knicks
8. Young Vets
9. Nets
10. Old Men

# 'Spring Drills Time to Experiment'

(Continued from Page 10)

time in the last seven or eight years that the game has been on campus.

The switch, according to Caniglia, was because "if you play on a wet night you're always afraid you're going to tear up somebody else's turf."

This switched Caniglia to a different subject; the need of improvements here at the university.

"I've been called a dreamer before, so let's really dream," he said.

"This whole university has accepted second in so many things for so long, I think it's time to change."

He feels the number one priority of the athletic program is to get the students interested in the program.

### Get Students Interested

"By our own studies, we have determined that 80 per cent of the student body works. Saturday afternoon is the prime working time. This is also when we play our games."

"I feel that we should switch our games to night which means the addition of lights to the stadium."

"If we start to attract more people, we'll naturally need more seating."

"An all-weather surface for football and track would be next in line."

The UNO squad currently practices on the campus facility

during the spring and after the first three weeks of fall drills. They use the field out at Ak-Sar-Ben during the first three weeks in the fall.

"The campus field really takes a beating. A synthetic turf would really be welcomed. We could then use the field all the time."

He visualizes the next step in the renovation would be the addition of a dome.

### Mini-Dome

"If we could be one of the first mini-domes in the midwest on campus, we could attract all kinds of things to our area."

He suggested that the building could also be used for a convocation hall for the entire university, physical education classes, intramurals, or political rallies on campus.

He said that with the increased use of the campus grass, it could deteriorate quickly.

"If we could work something out with Ak-Sar-Ben and they had lockerroom facilities available, that would be fine. But if the campus stadium would ever go, the football program would be in big trouble."

"With the price of land in this area, it would be cheap to improve what we already have."

He also said that the facility could be rented to other groups outside of the university but that this should be only with the approval of everyone on campus.



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FORD 1966 Galaxie 500, 2 dr., sports. Roof, 390 V-8, automatic rebuilt motor, perfect inside and out, good tires, \$595 or best offer. 551-1935.

PONTIAC GTO, 1065, buckets, four speed, power steering, power brakes, interior perfect, run good, engine needs valve guides. \$395. Call 551-1935.

CRAIG Pioneer, 4 plus 4 auto tape player and two speakers. Excellent condition. \$65. 339-5491, after 5 p.m.

1964 SKYLINE mobile home, Bellevue, 10x50, 2 bedroom, washer-dryer-air cond., central heating, sofa/hidabed, 7x9 storage shed, inclosed yard, excellent condition, \$2,600. 291-7409. (Pets O.K.)

FOR SALE: Schwinn English racer, 5-speed, excellent condition, 6 months old. Call 558-7763 after 3:30 p.m.

FOR SALE: 10-speed bike. Ridden 25 miles. \$60 or best offer. 553-0283.

FOR SALE: 1963 Ford Econoline. 1968 engine, 3 speed stick, chrome wheels, wide oval tires. Great condition! Must sell!! Call 451-9106.

### Cars, Parts

DEPENDABLE transportation, 1966 Olds Delta 88, power steering and brakes. Excellent condition. Call 391-9563.

2 KELLY Sports-Mark tires. Driven only 500 miles. Size F70x14. \$20 each. 558-7771.

FOR SALE: 1963 Dodge in good running condition, \$50. Call 345-3664.

FOR SALE: 1967 Olds Cutlass, 4 door, vinyl roof, all power, automatic, air conditioning, 58,000 miles. Call Tracy at 731-1234.

1964 OLDSMOBILE station wagon, automatic transmission, power steering, power brakes, factory air conditioning. Excellent condition inside and out. Must see to appreciate. 3611 So. 105th street. 393-3329.

1966 PONTIAC Le Mans 2-dr. hardtop, 326-2 barrel, one owner. Call 551-9581.

FOR SALE: 1970 Triumph Tiger 650. Excellent condition. Just fully tuned. \$950 or best offer. Inquire after 5 p.m. Telephone 551-3424.

FOR SALE: Dodge Coronet, 1969, 2-door hardtop, red-black. Chevrolet Impala, 1962, 2-door hardtop, white-red. Rambler Classic, 1964, 4-door hardtop, white-red. Call 345-7306.

1970 SPORTY Rambler Hornet, radio, stick shift. \$1,250. May take automatic in trade. Call 551-5087.

1971 VEGA Sport Coupe, 3-speed. Excellent shape. Call 553-2417 after 4:30 p.m.

FORD 1966 Country Sedan wagon, automatic, factory air, PS and PB, clean and runs good, \$800 or best offer. 5026 S. 22nd St. 733-0342. Will consider trade-in.

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### Motorcycles and Equipment

FOR SALE: TRIUMPH 250CC TROPHY. Only 22 miles on it. See at 216 Bellevue Blvd. on Sat. before 3:30. Tele. 731-1700. Before or after Sat. call 556-8199.

67 305 HONDA Scrambler, \$300. New tires. Call 289-4304.

FOR SALE: 1971 350 Honda. Chopped. Low mileage. Call after 9 p.m. 553-5354.

1970 HARLEY 350. In great shape. 7,000 miles. Best offer. 455-3719.

FOR SALE: 1968 Suzuki, 250 cc. Custom gas tank. Best offer over \$275. 345-0122, ask for Rich.

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LOST: A gold watch on Friday, March 3, 1972 after the play. If found please call Wilma Gray at Ext. 358 or 289-4277 after 6 p.m.

WILL the young lady who witnessed the accident at Dodge and 67th on the night of Friday, Feb. 25, please call 731-5866.

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600¢

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